

THE QUAVER,

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Rock me to sleep, mother
Lulu is our darling pride
The hazel dell
Watching for Pa
Some folks
Hark! the herald angels sing, *and* Christians awake
Hail Columbia
Star-spangled banner
The Marseillaise
The watch on the Rhine
The German Fatherland
The German Rhine
Just before the battle
Just after the battle
Rule, Britannia
The tight little Island
You gentlemen of England
The red, white, and blue
Hearts of oak
British Grenadiers
The Bay of Biscay
Annie Laurie
God save the Queen
The Campbells are comin'
Scots wae hae wi' Wallace bled
Within a mile of Edinboro' town
Eulalie
Lillie Dale
Annie of the vale
Under the willow she's sleeping
Toll the bell
When Johnny comes marching home
Jessie, the flower of Dunblane
Comin' through the rye

Home, sweet home
Kelvin Grove
The keel row
Bonnie Dundee
The lass o' Gowrie
Caller herrin'
March of the men of Harlech
Dulce Domum
Has sorrow thy young days shaded?
The young May moon
Rich and rare were the gems she wore
Last rose of summer
Farewell! but whenever you welcome the hour
Love's young dream
Believe me, if all those endearing young charms
The harp that once through Tara's halls
The minstrel boy
Chorus of musketeers
The old, old song
Bells of Aberdovey
See our oars with feathered spray
Oh lady fair
The wreath
Cherry ripe
Hail! smiling morn
Russian National Anthem
Russian Bridal Song
Love will find out the way
To all you ladies
My love is but a lassie yet
The blue bells of Scotland
Drink to me only
Dame Durden
Here's to the maiden

Arranged by

G. A. MACFARREN.

A place in thy memory
Row gently here, my gondolier
Drive the cold winter away
The meeting of the waters

Auld lang syne
Ye banks and braes
Silent, O Moyle

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TRIPLE AND QUADRUPLE COUNTERPOINT.

318. These fulfil similar conditions as regards inverting, but involve a greater number of parts; the former comprising three; and the latter, four. Cherubini describes two ways of composing these counterpoints, the easiest of which consists in adding to a specially-prepared double counterpoint one or two parts moving in *thirds* therewith. The double counterpoint, in order to be susceptible of these additions, must not contain either two *thirds* or two *sixths* in succession, and must exclude all dissonances except passing ones. Fig. 341 is an example of double counterpoint thus written; it is converted into triple counterpoint by the addition of another part either a *third* below the upper part, or a *third* above the lower; and becomes quadruple counterpoint if *both* these additional parts are employed.

Fig. 341.

CHERUBINI.



IMITATION.

319. Many different musical devices are known by the term *imitation*. There is what may be called *sectional imitation*, in which one division of a melody imitates another, exemplified in figs. 145, 155, etc., and alluded to in paragraphs 273, 274 and 275. There is also a kind of imitation in which one voice-part echoes another, the part to be imitated ceasing before the imitation commences. There is, further, the scientific imitation of the contrapuntist, which continues the subject while the imitation is being performed. The first two of these devices are easily contrived, as they are regulated entirely by the taste and judgment of the composer; but in the last mentioned, certain self-imposed conditions are fulfilled. The nature of this scientific or contrapuntal imitation is what we now have to describe briefly.

320. Contrapuntal imitation is the repetition, note for note or interval for interval, of a portion of melody performed by another part, both parts performing simultaneously while the imitation lasts. The subject, or more properly the part which has the subject, is called the *antecedent*: the imitation, or rather the part which imitates, is termed the *consequent*. When the consequent is a precise copy of the antecedent (either performing the same notes, or else notes at a given interval above or below) the imitation is *strict*. When only the numerical ratios of the intervals are preserved, the intervals being taken as they occur naturally in the scale, the imitation is *tonal* or *free*.

A less restricted species of imitation, which only secures a general resemblance in the rising and falling of the notes, is also sometimes termed *free*.

321. A further classification is made in accordance with the particular rule which the imitation obeys: Cherubini describes some dozen different species, or combinations of species, of which the following are the principal—(1) *by similar motion*, at any given interval above or below; (2) *by contrary motion*, in which the consequent rises where the antecedent falls, and *vice versa*; (3) *by augmentation*, the consequent preserving the intervals, but doubling the durations of the notes; (4) *by diminution*, in which case the values of the notes are reduced one half; and (5) *canonic imitation*, or *canon*, described in paragraph 323.

322. Imitation may be in two, three, four or more parts, may contain more than one subject, and the antecedent and consequent may interchange their functions during the progress of the imitation. Two parts which are in imitation may be accompanied by one or more *free* parts—i.e. parts which are not bound by similar restrictions. In writing exercises, the species of imitation adopted is employed throughout as far as the *coda*, which consists of a few chords intended as a conclusion, and not subject to the rules. In practical composition, all the kinds of imitation except *canonic* admit of episodes during which the imitation is not preserved: they may also be employed merely as temporary or occasional embellishments of the harmony.

CANONIC IMITATION, OR CANON.

323. This is, perhaps, the most popularly known of all the varieties of imitation. Canon includes them all, but differs in the fact that the imitation is always maintained until the parts break off at the *coda*: most generally it is of the kind first-mentioned in paragraph 321, most frequently "at the unison" (i.e. note for note), or "at the octave," (an octave higher or lower), but other intervals are employed as the canon (or rule) of the imitation. A canon may contain any number of voice-parts, and the parts which are in canon may be accompanied by one or more *free* parts as already explained. A canon may also have more than one subject, the two subjects being given out simultaneously, and the two answers following simultaneously in like manner. The number of parts for which a canon is written, the number of subjects it contains, and the nature of the imitation, are concisely described by the terms "2 in 1 at the unison," "4 in 2 at the octave," etc., the first numeral referring to the number of parts, and the second to the number of subjects. A *finite* canon is one which has a definite ending or *coda*: a *perpetual* canon is repeated *ad lib.* A *round* is a perpetual canon in which the whole of a section is heard before the answer commences: this division of a round usually corresponds to the number of voice-parts, thus—in a two-part round it is equal to one half of the entire composition; in a three-part round, one third; in a four-part round, one fourth; and so on. It is to be observed that, as rounds, canons and similar compositions commence the voice-parts in succession, it is necessary to harmonize the portion sung in two-part harmony so that it is grammatically correct without the other parts; and each further grouping of the parts must, in like manner, be self-contained until the whole score is included.

Imitations at the unison and octave abound, and the student will easily find examples. Fig. 342 is a finite Canon, 2 in 1 at the under-fifth. The imitation is *tonal*, for in several cases the consequent gives minor intervals in response to major.

Fig. 342.

CHERUBINI.



Musical Taste.

By THOMAS HASTINGS.

TASTE in music may justly be regarded as an acquired faculty. Based upon native sensibility, it is cherished by indulgence, and matured by enlightened observation. But without entering upon any philosophic inquiries concerning its precise nature, we may venture to affirm that excellence in an acquired art, which addresses itself to us as sentient beings, can be acknowledged only as the required results can be secured. This is a principle of very general application in literature and the fine arts. Elocution, for instance, embraces those qualities in delivery which contribute to form an agreeable speaker. But though a speaker may have been systematically trained until he can please himself and his fellow-pupils, yet if his utterance is generally displeasing to others, we do not inquire what system of elocution he has studied, but pronounce him deficient in his art.

Refined sensibility is an indispensable requisite of true poetry. When this quality cannot be recognised, we acknowledge in the versifier no inspiration. Music is in like manner the language of feeling; and though we may be disposed, on some accounts, to think favourably of a composition or a performance which is deficient in sentiment, yet, if it is really unimpressive in its influences, it ceases to deserve the name of music, and we are bound to withhold from it the meed of our approbation.

It has been imagined by some that the principles of musical taste are too uncertain and variable to admit of the establishment of definite rules of criticism. But were our attention confined to such productions as are at once chaste and impressive,—productions that are adapted to awaken true sensibility, rather than display pedantry and ingenious contrivance; and would our performers endeavour to produce the precise effects contemplated by the composers of such pieces, instead of attempting to display their own extraordinary powers; the public taste would become less variable and more enlightened, and we should then find little difficulty in establishing rules of criticism, and applying them. "The science of musical composition," says a late anonymous writer, "is founded on the accurate observation of those successions of single sounds in melody, and those combinations and successions of simultaneous sounds in harmony, which are agreeable or disagreeable to the human ear; it is the business of the

theorist to analyse these, and the general laws or rules which result from the analysis constitute the principles of musical composition." So far, then, as the true principles of composition are known, there can be no difficulty in establishing just rules of criticism, which will apply with equal force to the composer and the executant. The chief thing to be insisted on in musical composition is, that every piece, besides being grammatical in its structure, shall have due reference to some specific object, and be made to possess a corresponding character. Music for the field, for instance, should be decidedly bold and martial in its character; otherwise it could not contribute to mitigate the fatigue of the soldier, or inspire him with courage in the hour of battle. Parlor music, when not intended for the mere exercise of talent, should be adapted to promote moral principles, refined sentiments, and sympathetic emotions. Dramatic music, besides embracing the above distinctions, employs spirited narration, and is highly descriptive and impassioned.

Musical compositions are either instrumental or vocal. Of instrumental pieces we have a variety of species; such as overtures and symphonies for an orchestra; preludes and voluntaries for an organ; sonatas, fantasias, etc., for the pianoforte. They are variously elaborate or imitative in their character, but they may be ranked in a few general classes,—such as are intended for practice,—for the exhibition of an instrument,—for the display of execution,—or for the purpose of awakening certain specific sentiments or emotions of the mind. The object of the piece ascertained, the rules of criticism respecting it are obvious. If the design or plan of the composer does not correspond with this object, or if the piece is so executed that the required results cannot actually be realized, then the music, though in some respects attractive, is doubtless to be regarded as a failure.

In vocal music, one of the most important things to be observed is the proper selection and treatment of words. Lyric poets and musicians have long been at variance with each other. The former complain that their verses are spoiled through the manner in which they are set to music; and the latter, that the best specimens of poetry are so deficient in *lyric* character that it is impossible to do them justice without rendering the music insignificant. Both of these complaints are but too well founded. Poets too often forget that it is passions only that sing; and composers as seldom

reflect that a just treatment of words is essential to the character of good vocal music. "There is some poetry," says Dr. Burney, "so replete with meaning, so philosophical, instructive, and sublime, that it becomes wholly enervated by being drawled out to a tune. There is the same impropriety in singing such poetry, as there would be in chanting the metaphysics of Locke and Bacon, or the demonstrations of Euclid. No poetry which is exclusively didactic or descriptive is fit for lyric purposes; to give it such an application would be like setting voyages and travels to music.

But we hasten to speak of church music, as a subject more deeply interesting.

The nature of church music forms no exception to the principles of taste already laid down. Compositions for this department of the art should have a specific object, and a corresponding design, and be favoured by an appropriate style of execution; nor shall we be willing to acknowledge excellence in any music of this kind, any further than it can be made to embrace the great end of religious edification.

That church music is a divine institution, is a truth which can scarcely admit of controversy. The harp and the organ of Jubal, the song of deliverance at the Red Sea, the timbrel of the prophets, the psalms of David, the hymn at the institution of the sacramental supper, the singing of Paul and Silas in a prison, and numerous precepts and exhortations of Scripture, are sufficient to establish the truth of this position beyond the possibility of a rational doubt. But while we admit the sacredness of this institution, we too often undervalue it in practice. We are prone, on the one hand, to treat it with comparative neglect; or on the other, to cherish it chiefly for the purposes of refined gratification, or professional display. But music for this purpose should be adapted to the great ends of religion. It should be such as can be understood and felt. It should be plain, but not insipid; simple, yet chaste and beautiful; always impressive, yet free from the appearance of labour or affectation.

A question has sometimes presented itself, Whether music is to be considered in general as a preparative to devotion, or whether it is to be employed chiefly in a more direct way? The latter is undoubtedly to be regarded as its chief office; for on this supposition are predicated the numerous precepts and exhortations of Scripture, as the following passages will sufficiently show; "It is a good thing to give thanks *unto* the Lord;" "It is good to sing praises *unto* our God;" "Sing praises *unto*

his name;" "Sing praises *unto* the Lord *with thanksgiving*;" "O sing *unto* the Lord a *new song*." "Speaking to yourselves in psalms, and hymns, and spiritual songs, *singing* and making *melody in your heart to the Lord*."

But if we adopt the other side of the question, we shall be furnished with a powerful argument in favour of the cultivation of church music. For it is an obvious principle, that every preparative to devotion should be appropriate. When such words as, "How amiable are thy tabernacles," "It is a good thing to give thanks," are the subject of our song, the music should not be such as to contradict the sentiments we utter, but such as to enforce them. When the heart is seen to pour itself out in grief, or to engage in supplication, it cannot be aided by music which is noisy and dissonant; and when it is about to vent itself in thankfulness or sublime adoration, that which is feeble or insipid would but dampen its ardour, instead of fitting it for more exalted exercises.

But if music is to be made the direct medium of religious offerings, the chosen vehicle of devotional aspirations, its importance must appear more evident. Such words as, "O God, my *heart is fixed*;" "God be merciful unto us and bless us;" "Bless the Lord, O my soul," ought never to be sung as mere preparatives, for they imply the existence and acknowledgement of existing emotions. No music, therefore, which is wholly destitute of expression, can here fail of producing undesirable results. When the themes of a song are well chosen, as in the psalms of David, they excite interest in the ordinary form of prose; and when successfully wrought into lyric verse, and read with propriety, they strike us with greater force and energy. But music is to be considered as a refined species of elocution, superadded to prose or poetry, for the purpose of still heightening the influence of the sentiments embraced; for on any other supposition it can afford no assistance to devotion. The themes of song must ever constitute the basis of an exercise, and no vocal music which fails to cherish and enforce these can justly be regarded as promoting the interests of religion.

Some persons, it is true, will object to this view of the subject, through a feeling of jealousy towards everything in religion which makes an appeal to the passions. But they are wrong. That their notion are unscriptural is evident, from the consideration that a large portion of the Bible was originally written in poetry, and impressively sung; that poetry and music have ever been regarded as the appropriate language of feeling; and that the

poetry of the Scriptures is highly impassioned, abounding also with examples of the sublime and beautiful, which must for ever remain unparalleled by works of mere human invention.

It was, indeed, a just occasion for the divine malediction, when the Israelites of old were found to listen to the prophet as to the lovely song of one who had a pleasant voice, and could play well upon an instrument. But upon whom did the malediction fall? Was the *song* at fault? Was the prophet directed in consequence of this evil, to become less persuasive in the manner of his song? The Israelites alone were condemned, and that for covetousness and hardness of heart,—not because they *listened* to the words, but because they *did not obey* them. We are sentient as well as rational beings, and a degree of feeling is necessary to excite us to reflection; and religious truth should be pressed upon us at every accessible point. We are not saying that the best directed human instrumentality is sufficient of itself to make man better in a spiritual point of view; nor are we pleading for that species of tasteful sentimentality which springs from an excited imagination, while the heart remains unaffected. We ask for holier influences, for influences to which music is merely subsidiary,—and in this point of view our demand will not be deemed unreasonable.

Admitting, then, that religious truth should be addressed to the feelings as well as to the understanding of men,—that music in its genuine nature is the language of feeling—that church music is designed to be employed as a direct medium of religious offerings of praise,—that it can assist devotion only by addressing itself to us as sentient beings,—and we perceive at a single glance the nature and extent of what is required in relation to the subject. If, when a psalm or hymn has been read to us in an impressive manner, we can sing it in such a style as to preserve and increase the interest already excited, we shall not raise our voices in vain. But if the style of the music is at best but insipid; if the performance of a well-selected piece is so deficient as neither to give character to the words sung, nor to make melody and harmony that can be patiently endured; or if, on the other hand, the music is so loaded with extraneous attractions as necessarily to draw towards itself that degree of attention which should be devoted to the themes of song, we need no language of prophecy to tell us we are offering a vain oblation. The exercise of singing becomes in either of these cases a hindrance to devotion: it entirely fails as an instrument of Christian edification.

The "Handel anvil" was sold at Messrs. Puttick & Simpson's last week to Mr. Maskelyne, of the Egyptian Hall, for £13.

The Harmonic Angelute.

THIS patent, designed and patented by Mr. John C. Ward, the organist of Mr. Henry Leslie's choir, is called the Harmonic Angelute. In its skeleton form it has the appearance of a harp with a double row of strings, and a double sounding-board between them. These may be acted upon by either a percussion or plectrum action, the keys being similar to those of an English concertina, the spaces of the gamut being arranged on one side and the lines on the other. The strings pass obliquely down, and having reached the back of the instrument are brought up again to form the following note on the opposite side; thus the necessity for counter-acting the enormous strain exercised by strings fixed on one side only of the sound-board is entirely dispensed with. The amount of this strain will be estimated when it is understood that in Steinway's grands, that force is represented by a tension of no less than 75,000 lb., or $33\frac{1}{2}$ tons (the breaking weight being 5,000 lb.) to the square centimetre. It will be seen at a glance that Mr. Ward's contrivance saves one half the strain. Any twisting of the

frame is also thus provided against. Hence we get a wonderful degree of lightness, portability, and compactness, combined with the simple action of concertina manuals. The tone of the instrument may be compared to the zither, but it is very much fuller, the length of the string of the middle C being 26 inches, those above being the same as Steinway's grand concert-piano. The first model manufactured consisted of but five octaves, less three semitones, the action of which was very eccentric, while the second, of substantially the same dimensions, had a complete compass of five octaves and an improved action. Each, however, was provided with a pedal attachment for producing octave harmonics throughout the entire compass. A complete instrument is now, however, ready at the manufactory of Mr. W. Whiteley, of Queen's Road, Bayswater. This, the first actually made and fit for performing upon, has a compass of five and a half octaves, of sixteen notes to the octave, the keys of D and G being each added to the ordinary concertina clavier for facilitating the execution of scale passages in

abstruse keys, as well as to allow of more perfect tuning. There are three pedals, the ordinary loud and soft pedals, and what the inventor terms the harmonic pedal, which brings into play stoppers of india-rubber, which "stop" the strings at the half of their length, and retire back into their places again. The Angelute alluded to above, is unichord, but we saw a bichord instrument in course of construction. The case is of sufficiently open carved work to permit of the bass strings being partly exposed to view, presenting an altogether novel and pleasing appearance.—*Musical Opinion.*

Answers to Correspondents.

A YOUNG COMPOSER sends us the following query—"Par. 205 in 'First Steps in Musical Composition' states that in fig. 132 the next column to the right is the key of the dominant; and the next to the left the subdominant. Now suppose my music is in the key of C sharp major, where am I to go to in a modulation to the dominant, or if the key is C flat major whereabouts is the key of the subdominant?"

If A YOUNG COMPOSER chooses to set his music in the keys of C sharp or C flat, he must take the consequences—he must in the former case "go to" the key of G sharp major, and in the latter, to F flat major. If he cannot find his way there, perhaps the best thing he can do is to "go to" Jericho instead and tarry there until his beard is grown.

MONTHLY NOTES.

A PENSION of £100 a year out of Her Majesty's Civil List has been conferred upon Mr. Henry Smart, the well-known composer, in recognition of his services to the musical art. It is to be feared, however, that Mr. Smart will not live to enjoy his well-deserved honour, for we regret to say he is at present dangerously ill, and little hope is entertained of his recovery.

The following is the result of the Preliminary Examination at Oxford University for the Degree of Bachelor of Music, and special Examination in Music for the Degree of Bachelor of Arts:—

Class I. (*arranged in order of merit*).—Crook; Smith (Queen's); Taylor (St. John's); Lane, Latham (B.A. 1864), Sumner (Trinity)—*equal*; Stevens (St. John's).

Class II. (*arranged in alphabetical order*).—Ainley, Bennett, Bourke, Briggs, Brion, Broadhouse, *Browne (Clare), Dewberry, W. (Christ's), Dewberry, F. (Caius), Fall, *Gale (St. John's), Halton, Lasker, Leaver, Lee,

*Entitled to the Degree of B.A.

McGhie, McKendrick, McNaught, Morley (B.A. 1878) (Pembroke), Moxon, Parsons (B.A. 1874) (St. John's), Pearson, Roberts, Robinson (Trinity), *Russell, M. H. (St. John's), Shinn, Stocoe (Emmanuel), Tunstall (St. John's), Turpin, Venables, Watson (St. John's).

The Examiners were Prof. G. A. Macfarren, Mr. George Garrett, and Mr. Sedley Taylor.

Ten thousand chorallists are about to unite at a festival in the garden of the Tuileries.

An apparatus termed "The Instantaneous Printer," an ingenious invention for reproducing from fifty to one hundred copies of manuscript music, has been brought out by Messrs. Howard and Jones, of Cullum Street, Lime Street, London. The process is of the simplest kind. The apparatus consists only of a zinc trough containing an elastic composition somewhat resembling white gelatine. No press is required, and any description of paper may be used. The writing to be copied is written in the usual way, only with a special kind of ink supplied, and is then placed on the composition face downwards. In a minute's time it is removed, and the negative is then ready to yield impressions. To take copies, one has merely to lay over the impression pieces of paper, smoothing them down on the back with the hand, and the copy comes off instantaneously, no further inking being required. The copies are really printed faster than if an ordinary press and type were employed. If more than fifty impressions are required, the original has merely to be laid down again upon the composition, and another set may be struck off until the ink grows faint. Finally a wet sponge removes the negative, and the material is then ready for any fresh work required. To organists, choirmasters, and others, this simple and cheap little invention will supply a want long felt. By its use sufficient copies of new hymns, chants, kyries, or anthem parts may be struck off in a few minutes, instead of the copying occupying hours as of old.

The University of Oxford is about to confer one of the most conspicuous honours which it has to offer—the degree of Doctor of Music—upon Professor Sir Herbert Oakeley, Professor G. A. Macfarren, and Dr. Arthur Sullivan. Each of these gentlemen is already a doctor of music, Sir Herbert Oakeley having received the degree at the hands of the Archbishop of Canterbury, while Professor Macfarren and Mr. Sullivan were dubbed doctors at Cambridge.

